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ABSTRACT

Evidence from the language use of young children is used to question accepted notions of language development and instruction in the three papers in this compilation. The first paper, "Young Children Challenge the Belief That Language Needs to be Taught Sequentially," challenges the notion of sequential development in which oral language and art precede the development of written language. Language arts curricula based on this theory are also called into question. The second paper, "Unperceived Sensitivities," redefines a language event as the transactions that occur within it and proposes a key strategy, "negotiability," that is learned early by children and used by them and by adults in their language transactions. Several examples of children using the strategy are included, and it is stressed that to understand negotiability one has to understand that language is a social event rather than an act. The third paper, "The Effects of Pragmatics on Written Language Development," uses examples from young children to address three related questions: (1) How does pragmatics affect written language usage in different contextual settings? (2) How does instruction influence the child's view of the situation? and (3) What are some instructional strategies for promoting rule governed behaviors in a variety of written language settings? (JL)

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THE YOUNG LANGUAGE USER AS WRITTEN LANGUAGE INFORMANT

Virginia A. Woodward

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YOUNG CHILDREN CHALLENGE THE BELIEF THAT LANGUAGE NEEDS TO BE TAUGHT SEQUENTIALLY

Paper presented by

Virginia A. Woodward

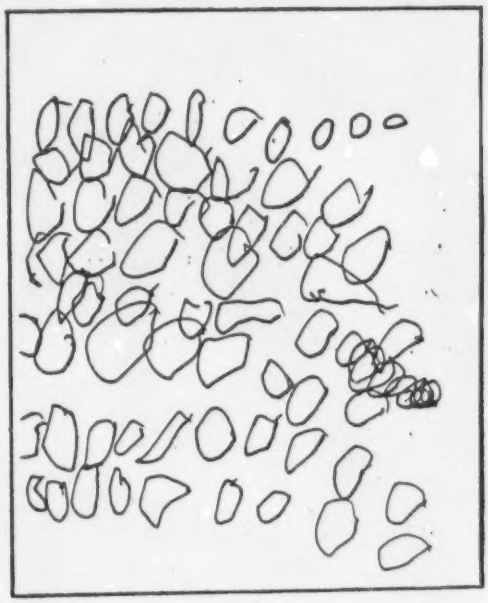
International Reading Association, May 1982, Chicago, Illinois

"Teaching Reading to Preschoolers" Session

Chaired by Dr. Virginia A. Woodward

Shannon, age 3, has produced this product.

Figure 1. Shannon's Product



Is Shannon's product drawing or writing? If it was in the pile of drawings in a Nursery School classroom, we would not know. But, we would assume that it was a drawing.

It would be called scribbles by many early childhood and art educators. In this work, Shannon is practicing the control of the circular form. For scribbles are just practice movements with pencil, crayons, pens and brushes. Scribbles are unintentional markings. Art activities provide the practice children need with the tools of art. Through this practice they will develop the motor control needed for the mechanics of making graphic forms including alphabetic forms by 5 and 6 years of age.

I would like to challenge this belief by proposing that children are constructing their symbols for representing ideas in art at the same time

they are constructing the symbols for representing ideas in writing. The symbols are developing in a simultaneous fashion.

In the Harste, Burke, Woodward research (1978) we found that all 3 year olds, lower class as well as middle class children, had differentiated art from writing. Children were asked to draw a picture of themselves and write their name.

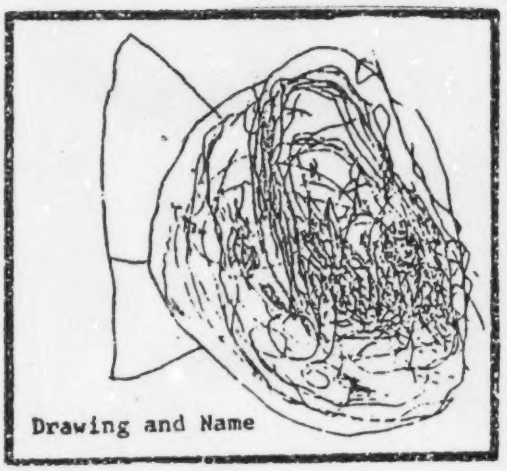
Figure 2. Uninterrupted Drawing, Shannon. (Age 3)

Shannon's picture of herself was linear but her name was circles. Figure 1 was Shannon's product in the Uninterrupted Writing Task. The first line of circles was her name. The other lines of circles were everything else she could write.

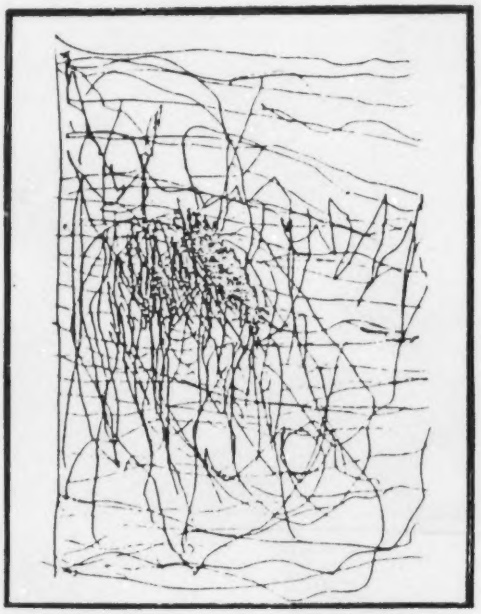
In contrast, Terry's picture of himself was circular and his name sign was linear.

Figure 3. Uninterrupted Drawing and Writing, Terry. (Age 3)

Drawing



Writing



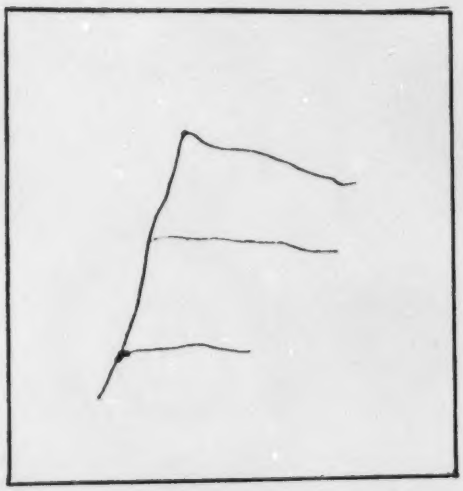
Golomb (1969) in her studies of what young children know when they represent symbolically, found the representation depended on the medium and the task. Chubb's (1980) findings in her study of the effect of media (pens vs. crayons) on the writing and drawing tasks were similar to Golomb's. The study concluded that 3 year olds had differentiated that pens were for writing and crayons were for drawing. All 3 year olds wrote with a pen in the task of writing. Only 75 percent of the 3 year olds wrote with a crayon when that was the medium in the writing task.

Art educators tell us that drawing precedes writing. Through art activities the child is gaining the motor control necessary for making graphic forms.

In observing young children, we have noticed that sometimes writing seems to lead some children into representing through art. When Terry was asked to draw a picture of himself, he began by making an E.

Figure 4. Uninterrupted Drawing, Terry. (Age 3)

Beginning



End Product

From the E mark, he moved to a more global, circular representation of himself.

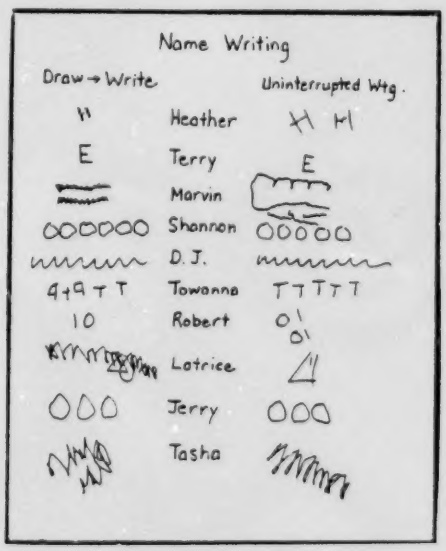
Looking at Shannon and Terry in specific tasks illustrates for us the importance of observing the child in the process of representing as well as understanding the task involved. If we had not observed Terry drawing, we would not have known that the drawing evolved from an "E". Observing both the Uniterrupted Writing and Drawing tasks help us to observe the children's differentiation of graphic forms to be used in those tasks.

By age 3, children had not only differentiated drawing from writing but they tended to use one form for drawing and another for writing. The

first letter of the child's name was a high predictor of the graphic form which would be used for writing. Terry's "T" is a straight line letter. His sign for his name would probably be a linear graphic form as would his writing. Terry's name sign was "E". The "S" in Shannon is curved so again the probability was high that her name sign and writing would be circular. In 91 percent of the cases in the Harste, Burke, Woodward study (1978) the linear or curved nature of the first letter of the name predicted the graphic form of the child's name sign and his graphic form.

In writing their name, the 3 year olds showed consistency between the two tasks asking for this response. Each of the 3 year olds had created their own sign convention for their name as shown by Figure 5.

Figure 5. Name Writing Across Uninterrupted Writing and Drawing Tasks (3 Year Olds)



They may look like scribbles to the adult eye, but they are a name sign to each of the children. From the signs the 3 year olds used in their name writing, we can see that there is no beginning form used by all

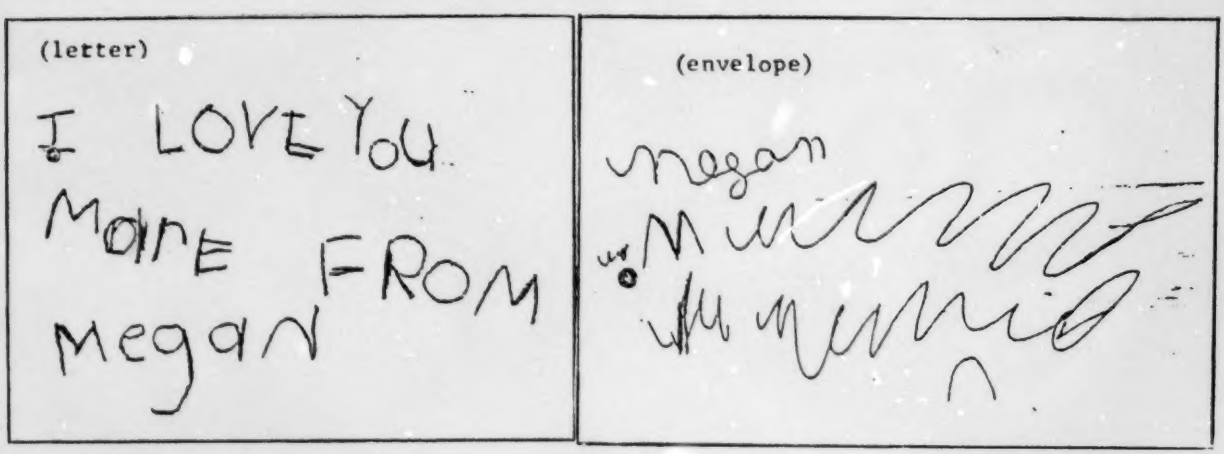
children as they begin writing. Some children were constructing a personal manuscript for their name sign.

Terry wrote an alphabetic "E".
Heather wrote an alphabetic "H" or several "H's".
Shannon and D. J. each wrote a series of "O's".
Towanna wrote a series of "T's" or "T's" and "9's".
Robert wrote "1" and "0" in different orders.

Other children, as Marvin, D. J. and Tasha constructed a personal cursive for their name sign. Latrice used both a personal cursive and a personal manuscript.

As the children write more, a variety of graphic forms evolve and are being used to record what I want to say. These forms include personal manuscript, personal cursive, pictographs, pictures, social manuscript and social cursive. There was not a step by step advancement from what the adult might call the more immature signing form to the more mature. Instead we observed that children were developing a repertoire of responses which provided them with options to draw on depending on the writing situation. The letter and addressed envelope which Megan wrote to Mary Hill at the end of Kindergarten illustrates clearly the child's use of options in writing.

Figure 6. Letter and Addressed Envelope, Megan. (Age 5)



Megan's letter was written in a social manuscript. On the envelope, Mary's name and address were a personal manuscript "M" and personal cursive, but Megan's name was social cursive.

In school programs, our classification of personal manuscript and personal cursive are considered immature responses. These are non-conventional forms to the adult. Often, too, they are viewed as non intentional behavior. If so called immature responses are used after the child has learned the social manuscript, they are viewed as regressions. It is believed that skills are to be perfected in a linear, sequential pattern.

Notice that Megan's social manuscript is a combination of capital and small letters. Megan is able to produce or copy each of the alphabetic letter forms, capital and small letters. She has completed the Kindergarten manuscript writing workbook. But, when she is writing on her own from memory, she makes the decision of which of the many signing forms in her personal repertoire to use. As teachers we need to allow this evolutionary process to continue and not limit children to only one form by which to sign what I mean.

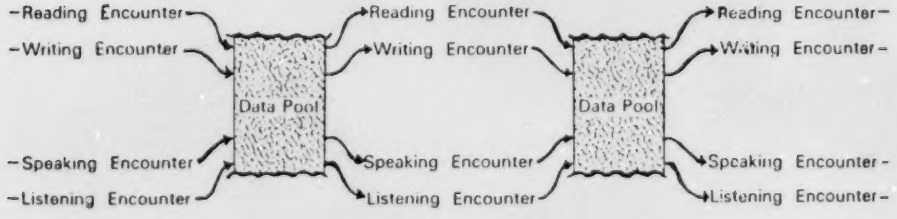
How does the notion of sequential development effect instruction? The Language Arts Curricula are based on the belief that oral language is learned naturally and that it is learned first. Written language learning comes later and needs to be taught.

In the Early Childhood Curricula, art is encouraged since it is seen as the forerunner to later writing. The mechanics of writing are being taught before children are encouraged to write ideas on their own.

Margie Siegel, a graduate student, surveyed the Scott Foresman Readiness Workbook Reading Unlimited, 1976, and found that children were asked to draw 68 times out of 92 lessons. In 92 lessons, they were asked to write zero times. This workbook series does not believe that children can write either!

The Woodward (1978-81) and Harste, Burke, Woodward (1978) data support the notion that all expressions of language are developing in a parallel fashion. Reading and writing are not waiting until the child has reached a developmental age of 6 years, 5 months before the child is engaging in reading and writing activities. Figure 7 illustrates how encounters in any one of the expressions of language feeds data into our linguistic data pool. As the child has future encounters with language, this data is retrieved and used. An encounter in a listening experience may be used later in a speaking and writing experience.

Figure 7. Linguistic Data Pool.



Not only are children learning about the expressions of language they are also learning about alternate communication systems of art, music, math, and drama. In writing, children often negotiated to one of the other communication systems in order to mean.

In closing, I would like to say that I believe these young children in our studies are showing us that we need to redefine language development.

Virginia A. Woodward
Indiana University

"Unperceived Sensitivities"

Presented at NCTE Session:
The Child As Writer: Redefining Functional Literacy.
November, 1981

TEXT

Today I wish to challenge the myth, "A specific instance of language can be defined by the language of the document and/or the original request for a document" by positing the view that:

1) a language event is defined by the transactions which occur within it, and
2) There is a key strategy, called negotiability, which is learned early by children and used by children and adults alike in their language transactions.

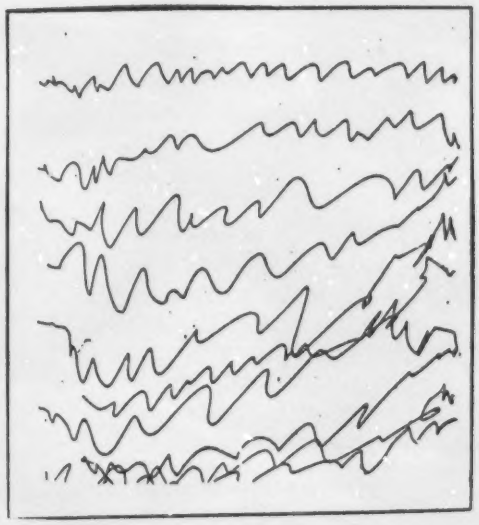
Knowing this strategy can aid us in understanding the processes involved in any language event.

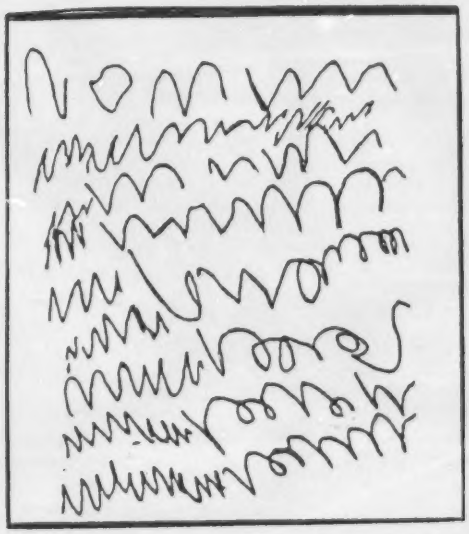
Let's look at D. J. and Dawn's productions, both age 4, when they were asked to write their name and then to write anything else they could write (called uninterrupted writing).

In looking at both documents it would be difficult to determine what the child was trying to communicate.

In both cases, the children did use a similar form; a form of cursive writing to place hold their ideas.

SUPPORT MATERIALS





TEXT	SUPPORT MATERIALS

But does the document define for us the language of the child in that particular instance?

The answer is no.

Only when the writer takes on the role of the reader, are we able to understand some of the transactions which have occurred in the Language event.

D. J. was asked to write his name.

He wrote the top line.

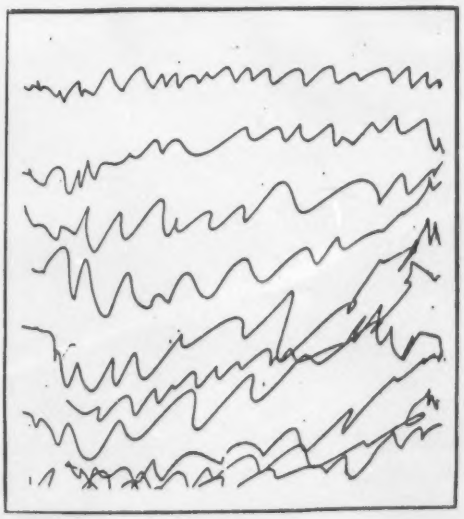
Then he was asked to write anything else he could.

D. J. used each line of cursive to represent the idea of a person.

He read,

"Me,
and my mommy,
and my daddy,
and my grandma,
that's my pappa,
that's my grandma,
that's my grandaddy,
that's boy-boy,
that's my grandma,
that's Ricky,
that's too Ricky."

Fig. 1: D. J. Uninterrupted Writing Task



TEXT	SUPPORT MATERIALS

In contrast, Dawn wrote her name at the top. The cursive writing placeheld her lengthy, free flowing message about herself and her brother. Her message read,

"My name is Dawn.
I go to University School.
I used to go to Children's Corner except now I go to University School.
My brother Timmy goes to University School too."

Fig 2: Dawn Uninterrupted Writing Task

In each of these examples the children have used the strategy of negotiability.

Through negotiation, each of these language users has decided what it is they will say in this setting, how to say what they decided to say and in what way to sign it. Both D. J. and Dawn had different constraints operating in this writing task and they produced different text responses even though they chose to use a similar graphic mode for signing all they could write.

To understand negotiability one has to understand that language is a social event rather than an act.

TEXT	SUPPORT MATERIALS

Writers assume readers.

Speakers assume listeners.

Language occurs between individuals over time and involves transactions.

As D. J. and Dawn illustrated, one can not fully appreciate a language event by looking at the language acts of only one participant.

For within the language event, negotiation will involve semantic and pragmatic moves made by the language users in their selection, interpretation, and transmission of information.

Can a specific instance of language be defined by the original request for a document?

Again the answer is "no."

To understand the meaning of a language event, one must understand and track moves between and among participants.

An example from our letter writing task will help to clarify this myth.

In our letter receiving and writing task, the child received a letter from the person who brought them to the research setting.

By sending the child a letter we were defining the

TEXT	SUPPORT MATERIALS

concept "letter" in this task. The child was asked to read the letter.

Then the child was given a pen, paper, an envelope and was asked to write a letter to the person who sent them a letter.

When Jason, age 5, read the letter he received, he read alphabet letter names S, E, S, E, E, S.

In writing his letter he wrote alphabet letter forms and read letter names. This kind of shifting of topic is a form of negotiation, too.

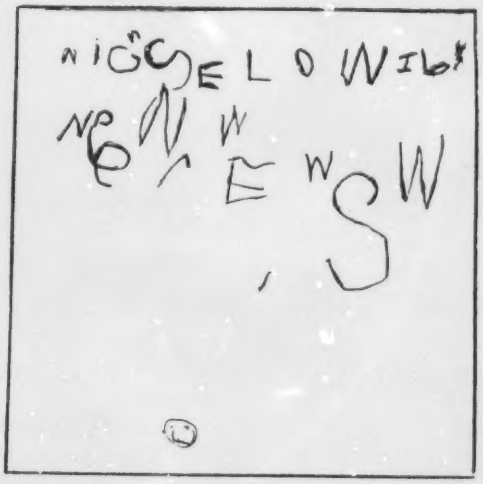
We can say that Jason has renegotiated the letter reading and writing contract of the research setting to alphabetic letter reading and writing even though the concept of letter was defined.

Negotiation as to what context is to be assumed in a task, is a respected option that all language users have available to them.

Jason was in a school program which emphasized alphabet learning so it probably was a strong influence in his decision in this task.

The language illustrations of D. J., Dawn, and Jason have told us the following about negotiability:

Fig. 3: Jason's Letter



TEXT	SUPPORT MATERIALS
-Negotiability means that there is no one-to-one correspondence between the meaning of the speech acts and the meaning of the communicative event. -To understand an author's purpose (i.e., letter writing) is not to understand a readers response, though they could share much in common. -To understand the intent of a research task (i.e., uninterrupted writing and letter writing) is not to understand the child's responses. -The concept of negotiability not only helps us to understand and follow what is happening during a language event <u>but</u> allows us to identify, especially for the researcher, what is or is not a writing response from among the many responses to a particular writing task. The strategy of negotiability takes on a variety of forms. Let's look at some of the other forms young children used in our studies. Writers use not only words but pictures, numbers,	

TEXT	SUPPORT MATERIALS

graphs and charts. The strategy of negotiability can transcend oral and written language and move to other communication systems.

Conceptually one might think the language user has a base of knowledge consisting of information acquired from encountering the mathematical, linguistic, artistic, dramatic and other communication systems in our world.

The overhead illustrates this concept.

This base of knowledge represents in a sense one's communication potential.

Negotiability is the strategy which allows us to use this potential in an attempt to express what we wish to mean.

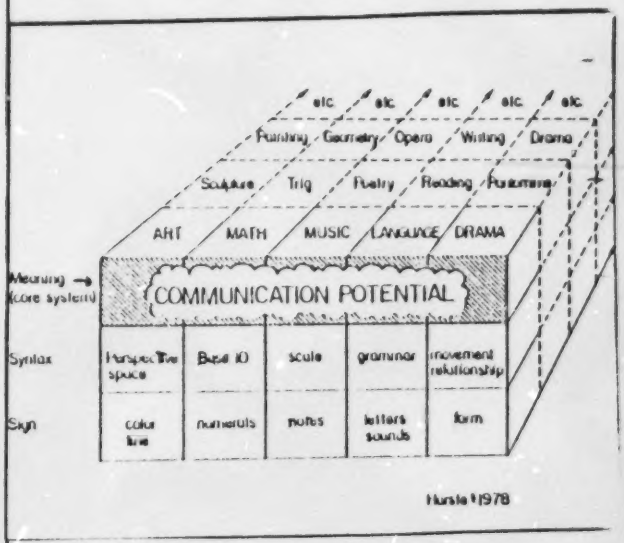
A popular use of this form of negotiation is moving from graphics to art in order to communicate ideas.

Sometimes a child uses pictures and no graphic forms in writing.

Jason, age 5, illustrates this point as he drew a picture for signing a story.

In reading his story it read:

Fig. 4: Communication Potential



TEXT

A ghost flying through the air.

A dog barking.

And when the ghost saw him he came down and he bumped him on the nose.

Jason shows us that he has the concept of story and knew how to state it. In this instance, story writing rather than letter writing, he negotiated the form to be used from graphics to art.

We can see that the story writing task placed different constraints on Jason from the letter writing task.

In each of the tasks, by looking at the transactions, we learned different things about Jason's knowledge of oral and written language as well as alternate communication systems.

Sometimes children shift between writing and drawing.

Michelle, age 6, in the uninterrupted writing task, wrote the words she could

Then she shifted naturally to art when she couldn't write the word.

Negotiation helped Michelle to keep going in the task as well as allowing her to cope with a

SUPPORT MATERIALS

Fig. 5: Jason's Story

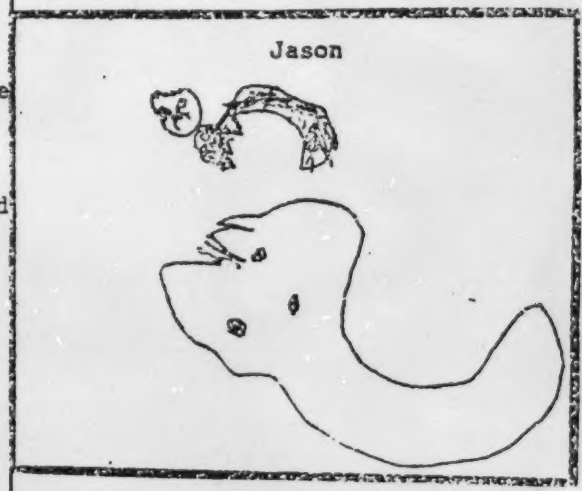
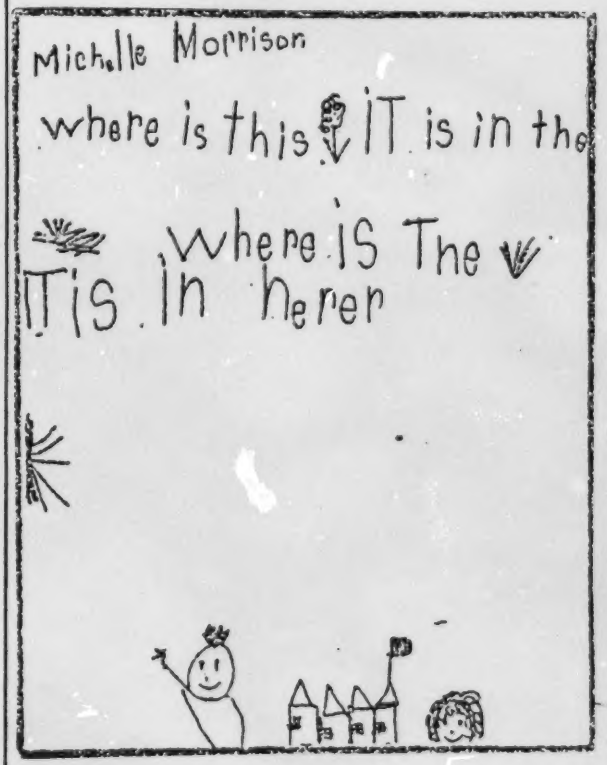


Fig. 6: Michelle's Uninterrupted Writing



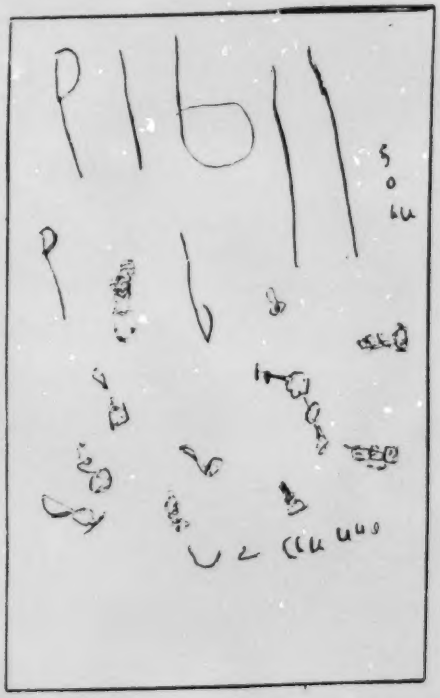
TEXT	SUPPORT MATERIALS

difficult language situation by moving the situation to a level that made sense to her.

The children's awareness and sensitivity to negotiation is seen in the various voices used in their writing.

In language experience dictation some children dictated in the 1st person (I'm going to buy a paint brush), in the second person (You put the spoon in chili and eat it), in the 3rd person (Once upon a time Curious George was in the zoo) and still others used the imperative (Put the key in here).

Fig. 7: Kibi's Story



Some children, as Kibi, even changed voices midstory.

She used 3rd person, imperative and second person voices in this portion of her story.

Her story read:

"Two--all little bears.

One girl and a boy" as she moves her hand over the print.

"All the bears, look it, look it" and points to the figures drawn.

"Look it...baboons

Baboons will eat you up.

TEXT	SUPPORT MATERIALS
You not supposed to go to danger places," underlining print. Portions of her story were being told and other portions were being lived. These kinds of negotiations may well underlie children's handling and discovery of not only voice but dialogue carriers. When Kibi's story is viewed in total context of the story writing task, the art, which includes the verbalization of text, and the relationship between researcher and child, we see how cohesive the story text is. For Kibi the writing was a multi-media event. To understand writing we must understand that negotiation into art or another communication system is an integral part of the process. Without these insights it is easy to declare the product "non-text" underestimating the child's achievements and development. Negotiation may be central to our understanding of how the young child discovers the sign function of language.	

TEXT	SUPPORT MATERIALS
My colleague, Jerry Harste, suggests that these "border skirmishes" between art and writing which arise as a result of negotiation may infact be a key to both our and the child's understanding of literacy.	
All my examples have illustrated how the strategy of negotiability aids our understanding of key processes involved in writing production and comprehension across age groups and across aspects of proficiency.	
Pragmatically, negotiation involves the give and take of oral and written contracts which leads to a reader's and a writer's sense of audience and distance.	
Semantically, negotiation involves selection and choice as to what will be represented and which communication systems will be orchestrated to sign that meaning.	
Both the semantic and pragmatic aspects of negotiability are as important in text production as in comprehension.	
It is the knowledge of this strategy which	

TEXT	SUPPORT MATERIALS
assists us, the teachers, and the researchers, in understanding the transactions occurring in any language event.	

Virginia A. Woodward
Indiana University

*Speech given at the annual meeting of the National Association For Education of Young Children, Detroit, November 7, 1981

TEXT	SUPPORT MATERIALS

THE EFFECTS OF PRAGMATICS ON WRITTEN LANGUAGE DEVELOPMENT

Session Title: Environmental Imperatives and The Young Language User.

Today I wish to discuss three topics related to pragmatics.

The topics are:

1) How does pragmatics effect written language usage in different contextual settings.
2) How does instruction influence the child's view of situation.
3) What are some instructional strategies for promoting rule governed behaviors in a variety of written language settings.

How does pragmatics effect written language usage in different contextual settings?

Language, oral and written, is communication between two persons.

There is the speaker and listener in oral language and the writer and reader in written language.

To communicate the language users utilize their knowledge of the systems of language, the semantic, the syntactic and graphophonic.

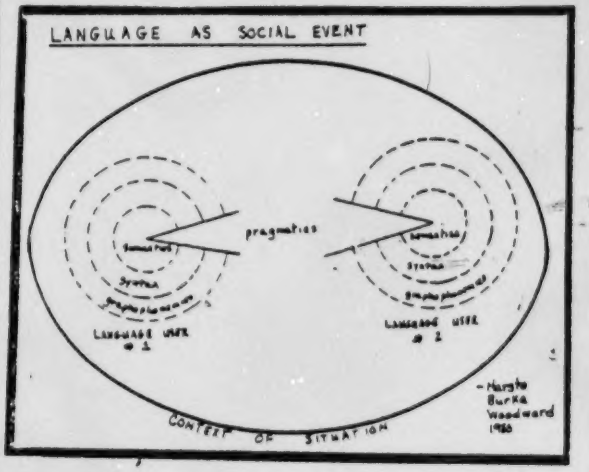
Since speaking, listening, writing and reading are not monolithic skills, rules governing these behaviors are affected by another environmental influence.

TEXT	SUPPORT MATERIALS

This influence is the particular social context within which language is taking place.

Pragmatics is the system which binds the communicators as seen in Figure I.

Fig. I Language As a Social Event



But, different social contexts signal different meanings and call for different rule governed behaviors.

To illustrate this concept, let's look at some different modes of communicating and their effects on pragmatics.

First we will compare Megan's writing of a letter and a story.

Megan was given paper, envelope, and pen and was asked by Mary to write a letter.

In this social context, the directions and materials provided, signalled the letter writing task.

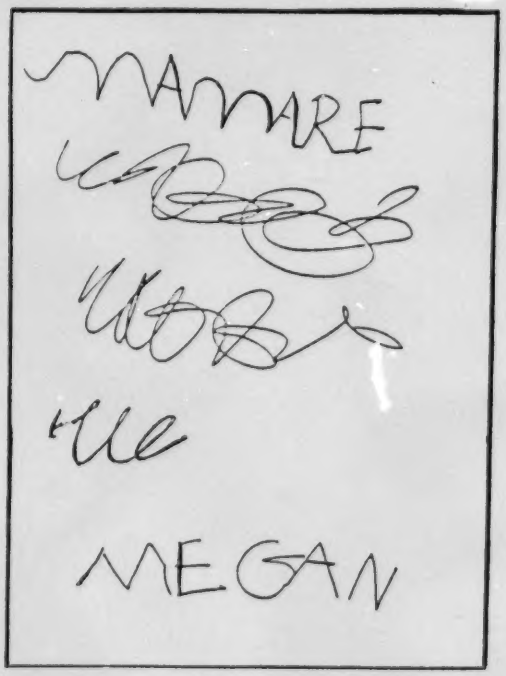
Megan wrote a letter to Mary and it read:

Mary

I like you very much.

Megan.

Fig. 2 Megan's letter



The letter and Megan's reading of it illustrates that Megan knows alot about written language.

Written language communicates meaning.

Graphic signs - including pseudo cursive writing can place hold meaning.

A letter format includes a salutation, a message, and a signature.

TEXT	SUPPORT MATERIALS

There is directionality in writing: left to right and top to bottom.

The letter message directed at the receiver, seems to include something I'm going to do, something I like or like to do (i.e., like visiting you) or something receiver is doing.

In contrast let's look at Megan's story.

Her story reads.

"Hi, I like to eat because I'm so hungry. I could eat a whole elephant."

A 'write a story task' elicits different language behavior's from Megan.

In this task she was given a pen and paper and asked to write a story.

Her story follows a decidedly different format from her letter format.

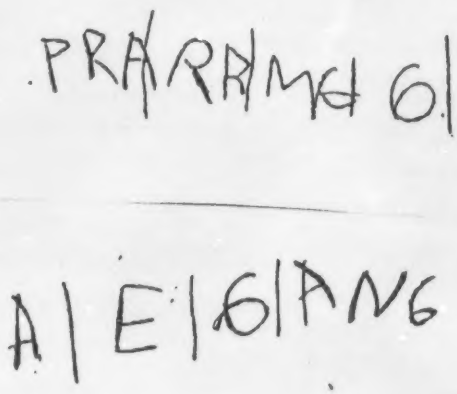
Again, she uses her knowledge of semantics to mean, of syntax to say what she has to say, and of letter graphics to place hold her message.

Lines have been used in place of conventional spacing.

In both tasks Megan has been inventing language.

Her use of a variety of graphic signs represents

Fig. 3 Megan's story



TEXT	SUPPORT MATERIALS

the breadth in her repertoire of responses to sign meaning in writing.

There is not a step by step sequence on how children learn the graphic signs and conventions for writing as they move to more conventional forms.

A 'language experience task' represents another social context in writing.

In this situation, Jason, the first language user is both composer and speaker and I, the second language user, am listener and scribe.

In this task, Jason was asked to pick out 3 or 4 toys and to use these toys to make up a story.

He picked a case, money and a spoon.

Jason was told, "when you are ready to tell your story I will write it for you on this paper."

In dictating Jason was carrying on a dialogue between himself, the composer, and me, the scribe.

Note how he included, "Do you know what you do with these?"

Some people might interpret this statement as a maintenance link in such a dialogue.

Others might say it is Jason's internal planning of his story externalized.

Fig. 4 Jason's Language Experience Sto

Dollar. Spoon. Case.
Do you know what you do with these? You take the spoon and dip it in chili and cereal and you eat it. You take it to Chicago. You take this to the bank and you send it for some money to go to the store. Boy, Girl. Money. Case. Spoon.

TEXT	SUPPORT MATERIALS

Jason was asked to read his dictated story.

He read:

Spoon - Dip it in chili.

Case - Money

Take it to bank.

Dip spoon in chili

Take a case to Chicago

As a writer Jason was inventorying and describing actions related to the objects in situations away from the research setting.

The statement, "Do you know what you do with these?" was his memory organizing how he would describe these objects.

In his dictation he made explicit his thinking process.

In taking the role of the reader, he was guided in his reading by the story format he followed.

His reading included inventorying and description, but excluded his organizational planning statement.

We found that young children's stories, grammar of text, both in reading a book and in writing, progressed from Inventory to Description to Text.

TEXT

As children and adults write text they implicitly do stage I and stage II in their production. Only when children get to stage III, text, do their stories begin to take on the characteristics of Stein's story grammar.

How does instruction influence the child's view of situation?

Is there a difference between how a four year old and a six year old views the task "Write a story?"

In this task the child was given a paper and pen and told, "Today, you will write a story and I'll write a story. When we are done, you'll read me your's, and I'll read mine to you."

In response to this task, Jason drew a picture. Natasha also drew a picture but not before she had written, "This is a puppy."

In looking at the stories, we would probably say, "They don't look much like stories."

If as adults we expected the child to write when asked to write a story then we would be most pleased with Natasha's work in this instance. But to have such an expectation I wish to argue sells both the child and ourselves short.

SUPPORT MATERIALS

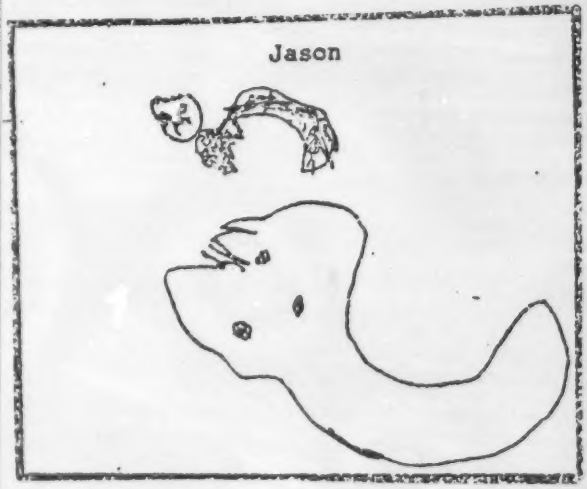
Fig. 5 Text - Context Relationship in Story

TEXT - CONTEXT RELATIONSHIPS

1. INVENTORY:
   a. naming
   b. describing behaviors to object
2. DESCRIPTIVE: Inventory + Extension
   a. modification of object beyond situational context
   b. modification of actions on object beyond situational context
3. TEXTUAL: Text Features
   a. Fictional
   b. Informational

Harste, Woodward, Burke 1979

Fig. 6 Jason's Story



TEXT	SUPPORT MATERIALS

Jason, when asked to read what he had written, read, "A ghost flying through the air. A dog barking. And when the ghost saw him, he came down and he bumped him on the nose!"

In so doing, Jason demonstrates that he not only understands the rules governing what he was to do in this setting, but that he understands the notion of storiness.

Jason's story shows good semantic and syntactic orchestration.

Jason, in this instance, has simply elected to move to an alternate communication system to placehold his meaning.

This is of course an option which we too as literate adults can make when writing.

Natasha, age 6, likewise read the expected, "This is a puppy."

It is important to understand that she has communicated ideas in sentence form using graphics as symbols to placehold meaning.

But, it is also important to understand that Natasha didn't show knowledge of storiness, whereas Jason did!!

Why?

Was it the context of situation?

Fig. 7 Natasha's Story

TEXT	SUPPORT MATERIALS

Did the research setting and the task take on the characteristics of a school task with it's accompanying constraints.

Now we really don't know if Natasha has a notion of storiness from this single written event.

All we know is that in this situation she decided to respond in this particular way and that her way of responding differed from other children, namely, Jason.

Trying to get ideas down on paper can be a constraining factor, especially if schools demand correctness of form.

My hunch is that Natasha decided to play it safe. She would write only what she could write which would look conventionally correct.

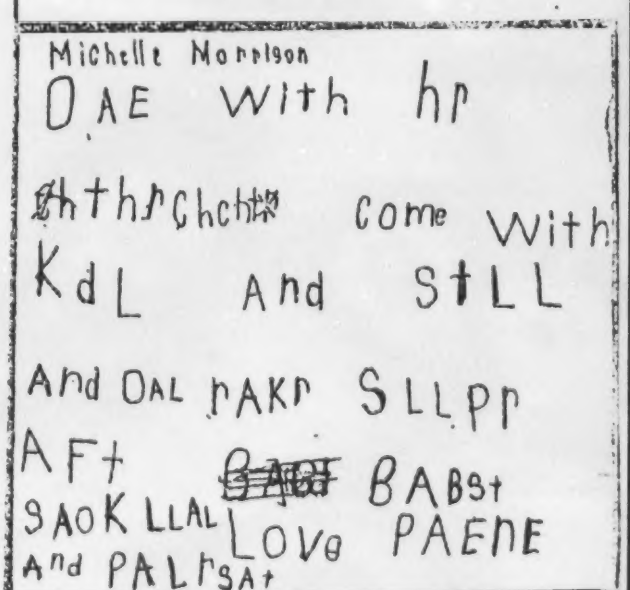
So product is not all that I know, but rather a function of decision-making given a particular context of situation.

Michelle, age 6, was asked to write a letter to Santa.

She wrote and read her letter.

"Dolly with her treasure chest come with cradle and stroller and dolly rocker sleeper outfit; baby seat, socks, little love panties and powder set."

Fig. 8 Michelle's Letter



TEXT	SUPPORT MATERIALS
When she finished she said, "Don't send it to Santa I know it's not correct." How unfortunate that Michelle had this moment of doubt. Michelle, as did Natasha seemed to willing to adopt the adult expectation of product being the important indicator of what I know.	
As Michelle wrote she did ask for adult approval. She wrote 'DAE' and asked "Does that say dolly?" Researcher responded, "You write it the best you can." She wrote 'hr' asking, "Does this spell her?" Researcher responds "You're doing nicely writing this letter." When Michelle asks about 'kd' spelling cradle and 'Stll' spelling stroller, the researcher makes no comment.	
Michelle, at this point, seems aware of the differences between this writing situation and others she encounters (i.e., home, and school) in terms of accepting what she does. In this setting, 7 sessions over a 3 year period, Michelle has learned that the researcher encourages her own production of print.	

TEXT	SUPPORT MATERIALS

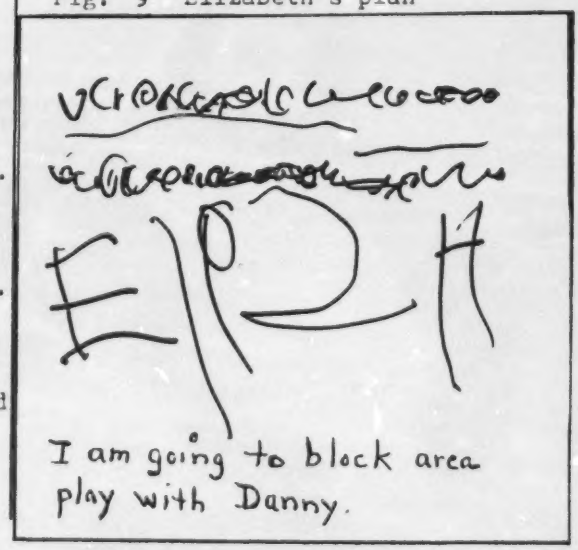
One is allowed to be freer, to experiment, to take risks and to actively utilize all that one knows about language.

We must conclude that the research setting as well as the instructional setting effects the situational context and can effect the strategies the language user uses.

Instructional Strategies for promoting rule governed behaviors:

1) Teachers should write letters to children. Children should be encouraged to write back.
2) Children can make printing cards. i.e.,
   Happy Birthday
   Get Well
   Merry X-mas
3) Children can write plans of what they wish to do in school today.
4) Write own story books. Give child a little book with blank pages to write in.
5) Child writes language experience stories using toys, or pictures, or own art work. Child can dictate to teacher or aide, or into tape recorder. Story is transcribed and child is encouraged to read it.

Fig. 9 Elizabeth's plan



TEXT	SUPPORT MATERIALS
6) Children keep Journal of what I did in school today. Note: children need experiences to write on own. When they are the controllers of what and how it is written, they read much more readily. 7) Children encouraged to read predictable book plus picture story books to self---to peers---to teachers. It is the teacher's task to make all written language experiences relevant and meaningful to the child and a natural part of the school world.	